

The University of Chicago

THE SOURCES AND ANALOGUES
OF CHRETIEN'S *YVAIN*

A PART OF A DISSERTATION SUBMITTED TO
THE FACULTY OF THE DIVISION OF THE
HUMANITIES IN CANDIDACY FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF ROMANCE LANGUAGES AND LITERATURES
AUGUST, 1940

By
MASSIMILA WILCZYNSKI

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CHAPTER III

A DISCUSSION OF THE SOURCES AND ANALOGUES

OF CHRETIEN'S YVAIN

Having well in mind the story of Yvain, and the discussion centered around it, let us proceed to examine its possible sources and analogues.

The Calogrenant episode,¹ a kind of preview of Yvain's fountain visit, which constitutes the main nucleus of the romance, has been likened to the introductory episodes of the Irish Serglige Con Chulainn and the Fled Bricend, of the Welsh Pwyll, of the Breton lais Tyolet and Guingamor, of the French romances Mule sanz Frain and Chevalier du Papegau, to the episode of Kay and Spit in Pseudo-Wauchier, and to Eger's account in Eger and Grime.² The episode, according to Professor Cross, is "an excellent example of the accidental visit to the other world" in the manner of the Echtra Nerai, the Agallamh na Shenorach, and the imrama.³

The vavassor or Hospitable Host has been compared to Minos in the Theseus myth, to the inhabitants of the hospitable glade in the Cuchullin-saga, to Arawn in the Welsh Pwyll, to the hosts in Erec, the Charrete, Yder, Huon, Méragis, Papegau, Lanzelet, and Gawain and the Grene Knight. The vavassor's daughter is compared to Ariadne in the Theseus myth, Enide in Erec, the hosts' respective wives in Pwyll, Yder, and Gawain and the Grene Knight.⁴ A

¹Yvain, ed. W. Foerster (Halle, 1887), vss. 42-580.

²Cf. A. C. L. Brown, "Iwain: A Study on the Origins of Arthurian Romance," HSN, VIII (1903), 39, "The Knight of the Lion," PMLA, XX (1905), 677, n. 2; R. S. Loomis, "Calogrenant and Chretien's Originality," MLN, XLIII (1928), 215 ff.; Tom Peete Cross, "The Journey to the Other World," Unpublished Analogues, 7 ff., 258, n. 1.

³Loc. cit., 153. For English versions of the tales adduced see T. P. Cross and C. H. Slover, Ancient Irish Tales (New York, 1936), pp. 248 ff., Brown, HSN, VIII, 56 ff.

⁴Brown, PMLA, XX, 677, n. 4; T. P. Cross and William A. Nitze, Lancelot and Guenevere (Chicago, 1930), p. 9, n. 1; C. B. Lewis, Classical Mythology and Arthurian Romance (London, 1932),

further analogue occurs in the Merlin story: Viviane, approached by Merlin at a fountain, tells him: "Je suis fille d'un Vavas seur de ce pays; d'ici vous apercevrez son manoir."¹ Since Viviane (or Niniane), the Lady of the Lake and Laudine are parallels,² the situation here appears significant: in the Merlin tale, the fountain-lady is herself the daughter of the vavassor, while in the Yvain the beautiful daughter and the fountain-lady are successive figures which could easily be duplications in the manner of Chrétien.³

The tumultuous fighting bulls encountered by Calogrenant before he meets the Herdsman have been associated with the bulls of Cybele,⁴ with the bulls of Minos,⁵ with the sacred bulls of the sun described by Homer (Odyssey XII)⁶ and with the domestic animals over which Diana exercised protective care.⁷ Brown has found Celtic parallels in the fiercely fighting horses and in the oxen of Mailduin.⁸ They correspond to the monsters encountered by Cu Chulainn in the Perilous Glen.⁹ The conclusion is easily drawn that they were sacred bulls of some kind, or extraordinary animals belonging to an Other-world landscape.

pp. 181 ff.

¹P. Paris, Romans de la Table Ronde (Paris, 1868-77), II, 176.

²William A. Nitze, "The Fountain Defended," MP, VII (1909), 156, and passim.

³Cf. Lewis, op. cit., p. 197.

⁴F. Settegast, Antike Elemente im altfranzösischen Merowingerzyklus nebst einem Anhang über eine Quelle des Chevalier au Lion (Leipzig, 1907), p. 62. Cf. R. Zenker, Ivainstudien (Halle, 1921), pp. 99, 114, 248.

⁵Lewis, op. cit., p. 180, note.

⁶K. W. Osterwald, Iwein, ein Keltischer Frühlingsgott (Halle, 1853), p. 44.

⁷W. A. Nitze, "A New Source of the 'Yvain,'" MP, III (1905), 271.

⁸HSN, VIII, 61 ff.

⁹See Cross and Slover, op. cit., p. 164. Cf. Mule sanz Fraïn, vs. 135 and note to vs. 280 in Outline.

The Giant Herdsman has a long line of suggested parallels or identifications: Polyphemus,¹ Merlin,² Silvanus,³ Pan,⁴ Curoi,⁵ and Minotaur.⁶ Jeanroy points out a similar personage in the Naissance de Conchobar and the Fled Bricend.⁷ Brown finds parallels in the Imram Mailduin and compares him by way of the one-eyed herdsman in Owein and Lunet, to the Celtic Fáchan.⁸ Another parallel is that of the villain in Aucassin et Nicolette. A comparison of Chrétien's description and that in Aucassin makes it appear that the latter was modeled on the former.⁹ Since both descriptions contain unmistakable traits of Pan:¹⁰ (the flat nose, the club, the buckled mantle of skins--the hideous, fear-inspiring look contrasted with the actual harmlessness)--and since most of these same fundamental traits are akin to Silvanus, Merlin, Curoi, while the only dangerous figures adduced as parallels are Polyphemus and the Minotaur (who yet have traits in common with the above), we may conclude that the Horrible Herdsman in Yvain represents a beneficent woodland and pasture spirit¹¹ who, on account

¹Osterwald, op. cit., p. 44. Cf. Zenker, op. cit., p. 247.

²Cf. Freymond, ZFSL, XVII (1895), 1-128; L. A. Paton, "The Story of Grisandole," PMLA, XXII (1907), 253 f.; P. Paris, op. cit., II, 219 ff.; Reali di Francia, ed. Rajna and Vandelli (Bologna, 1872-1900), I, 361 ff.

³Nitze, MP, III, 271. ⁴Settegast, op. cit., p. 65.

⁵R. S. Loomis, Celtic Myth and Arthurian Romance (New York, 1927), p. 122.

⁶Lewis, op. cit., p. 159 f.

⁷Rev. critique, NS, LIX (1905), p. 5, n. 3 (cited by Lewis, op. cit., p. 177).

⁸HSN, VIII, 70 ff., 109 ff. Cf. p. v, note, and see PMLA, XX, 682 ff.

⁹See Appendix I.

¹⁰Cross, Analogues, p. 69, refers to the dwarf king in Walter Mar's tale of Herla who shows signs of Classical influence in his resemblance to Pan, but also has distinct Celtic traits.

¹¹That the herdsman and his bulls express a beneficent force may be borne out by the fact that the Hindus identified the bull with the sun, and the Persians attributed to it the power of making the grass grow. Its horns were taken as symbols of the moon and of rivers. It was especially dedicated to Neptune on account of its roaring, similar to the roaring of the sea. Cf. G. Cairo, Dizionario ragionato dei simboli (Milano, s.d.), 319 f.

of his inherent ugliness, was easily identified or combined with traits of harmful deities such as Polyphemus,¹ or real monsters such as the Minotaur. His function is to guide the hero on his journey of marvelous adventure.

Before coming to the special objects centered around the perilous fountain, we should consider the "Other-world landscape" or marvelous setting in general. Osterwald has an interesting discussion in which he associates the essential elements of the Land des Jugend--the fountain of youth, the tree of life, timelessness and wealth--with the Inseln der Seligen, Atlantis, the Garden of Alcinoos, and Teutonic märchen of submerged cities.² Brown discusses it minutely in relation to its Celtic sources,³ and Professor Cross has brought together a wealth of material in his unpublished analogues on the Other-world journey.

The entrance to the Other-world has been discussed as such by several scholars.⁴ In our tale it takes the form of the enchanted forest of Broceliande. This forest and the singularly beautiful pine overshadowing the fountain naturally recall a commonplace in myth and fable--the enchanted forest or sacred grove. There was a grove sacred to Zeus at Dodona⁵ with its oracular speaking oak (which appears in the Jason legend),⁶ a grove sacred to Mars at Colchis, a grove sacred to Diana Aricia at Nemi.⁷

¹Virgil Aeneid, iii. 655 ff., describes Polyphemus surrounded by his herd, holding a pine tree for a staff. (According to tradition, he carried a reed-pipe at his neck.) One cannot deny that this resembles the traditional descriptions of Pan. Cf. Greenough and Kittredge ed. (Boston, 1895), p. 89, for an illustration taken from a Wall Painting in Pompeii.

²Op. cit., pp. 45-8. Cf. Zenker, op. cit., p. 32 f., who mentions also the parallel of Calypso's Grotto--and A. Graf, Miti, leggende e superstizioni del medio evo (Torino, 1892), I, 6.

³HSN, VIII, 82 ff., PMLA, XX, 677, n. 7.

⁴Cf. Lewis, op. cit., pp. 5 f.

⁵Ibid., chap. 111.

⁶Cf. Tanglewood Tales, "The Golden Fleece," Hawthorne has a good description of the speaking oak. Cf. also Ronsard, Elegies, XXX, and Bernardin de Saint-Pierre, Harmonies de la nature, Livre II: "Harmonies aériennes des végétaux."

⁷Cf. Nietzsche, MP, III, 270.

Lucan speaks of an enchanted forest¹ which, according to Villemarqué, is the prototype of all such forests through Chrétien and Tasso,² and it seems probable that the legend of the enchanted wood near Jerusalem, painted so colorfully by Tasso, was based on Crusade accounts.³ Dante's famous selva was near Jerusalem--and Virgil's Other-world entrance, through Avernus is a good term of comparison. A combination of classic tradition and crusade accounts probably influenced Chrétien's version.

Regarding the outstanding tree, the pine (vs. 414), it has been noted that it was sacred to Cybele,⁴ and since the tors (vs. 280) are also sacred to the same goddess and the Herdsman resembles Pan (often associated with Cybele), it seems that some unity of concept lies here. Let us avoid the fallacy of remaining too close to one unmixed source, however, taking into account that Gaea, Cora, Demeter, Cybele, and Diana were often merged into a common nature goddess and that this nature goddess gradually shifted into the figure of the Lady of the Lake or the Fairy Queen.⁵

It is interesting to compare the pine tree overshadowing Tristan's fountain,⁶ and the fact that another hero influenced by Tristan's madness--⁷Orlando--troubles a spring near which is a great pine which he uproots.⁸

¹Pharsalia 1. 453 ff.; cf. J. G. Frazer, The Golden Bough (3d ed.; London, 1913), Part I, Vol. I, p. 2, n. 1.

²H. De la Villemarqué, Les romans de la Table Ronde et les contes des anciens Bretons (3d ed.; Paris, 1860), p. 90. Cf. Gerusalemme Liberata 111, xiii: Tasso's forest resembles that of Wace: compare Tasso, xiii. 3, 4, and Wace, Roman de Rou, vss. 6409-14.

³Cf. Settembrini, Lezioni di Letteratura Italiana: "I crociati credettero davvero che la selva presso Gerusalemme fosse incantata." Cf. Gugl. Tir., VIII, 6. These references are cited by M. Martina, ed., La Gerusalemme Liberata (Torino, 1926), pp. 410, 105.

⁴Cf. Nitze, MP, VII, 159.

⁵Cf. E. Ciaceri, Culti e miti nella storia dell'antica Sicilia (Catania, 1911), p. 166; Settegast, op. cit., pp. 32, 37; Lucy A. Paton, Studies in the Fairy Mythology of Arthurian Romance (Boston, 1903), pp. 239, 275 ff.

⁶Cf. Il Novellino e altre novelle antiche, ed. E. Siccardi (Livorno, 1919), p. 99.

⁷Cf. P. Rajna, Le fonti dell'Orlando Furioso (Firenze, 1876), pp. 342 ff.

⁸Orlando Furioso xxiii. 129.

The evergreen tree described by Chrétien has given rise to much discussion on account of its prominent position and on account of the singing birds that come to cover its boughs after the storm. It is evidently part of the Other-world décor and occupies the position of the wonderful tree in tales of mystic travels, whether symbolical or purely imaginative. In other words, it is part of the marvel story.¹

Another commonplace in romance is the beautiful or marvelous fountain.² Its forerunners are the mythical springs and rivers haunted by nymphs and dryads, the ritual springs at Dodona,³ at Nemi,⁴ in Sicily.⁵ The particular type of spring described by Chrétien seems best fitted to that of Wace (Rou, vss. 6395 ff.), as Miss Hopkins has shown.⁶ The spring in Broceliande seems to have close analogies with the druid cult of a fountain in Munster.⁷ Spargo believes Chrétien's storm-raising fountain may be derived from Virgil.⁸

¹Cf. the Oriental tree of life, the "singing tree" in the Arabian Nights, the parallels adduced by Brown, HSN, VIII, 58, 82-94. Cf. further, Nitze, MP, VII, 150, 158 ff., Lewis, op. cit., 78 ff., Margarete Rösler, "Die 'Fontaine périlleuse' in Chrestiens Yvain," ZFSL, LVIII (1934), 232-5.

²Cf. e.g., Arabian Nights, passim, Li Romans d'Alixandre, ed. H. Michelant (Stuttgart, 1846), pp. 335, 341, 349; P. Paris, op. cit., II, 180, V, 142; F. Polidori, La Tavola Ritonda (Bologna, 1864), II, s.v. fontana; Reali di Francia, I, 451, II (2), 188, with which cf. Guillaume d'Angleterre, ed. Foerster, vss. 1785 ff., Octavian, ed. Vollmöller, vss. 405 ff., Mule sanz Fraïn, ed. Orlowski, vss. 216 ff. See further L. A. Paton, ed., Les Prophecies de Merlin (New York, 1926-7), p. 216; Brown, HSN, VIII, 63, 68 f., 140 ff., PMLA, XX, 677, n. 7; Cross, "The Celtic Elements in the Lays of Lanval and Graelent," MP, XII (1915), 599, note; Nitze, Perlesvaus (Chicago, 1932-7), II, p. 163.

³Cf. Lewis, op. cit., 31 ff., 47 ff.

⁴Cf. Nitze, MP, VII, 149.

⁵Cf. Ciaceri, op. cit., 30, 201, 212, 242 ff.

⁶The Influence of Wace on the Arthurian Romances of Chrétien de Troies (Menasha, 1913), pp. 63 ff. Storm-raising springs have been discussed at length by Louise B. Morgan, "The Source of the Fountain-Story in the Yvain," MP, VI (1909), 333 ff., and G. L. Hamilton, "Storm-making Springs: rings of invisibility and protection," RR, II (1911), 355 ff., "Studies on the Sources of the Yvain," RR, V (1914), 213 ff.

⁷Zenker, op. cit., p. 141, identifies the spring of Wace with that in Munster. Cf. Appendix VII.

⁸Virgil the Necromancer (Cambridge, 1934), p. 366.

The golden basin and chain hanging over the fountain remind us of the cathena aurea of the Dolopathos,¹ the bacins d'or of Désiré,² the Hammer und Glocke of Lanzelet,³ the golden vessel of the Perlesvaus,⁴ and the golden object in general pertaining to a sacred grove, such as the golden bough described by Virgil,⁵ the golden fleece, the golden serpe with which the Druids of Chartre cut the sacred bough.⁶ A mirror suspended by a cord over a marvelous fountain is described by Pausanias.⁷ Thus it is easy to see that some similar device belongs to the marvelous fountain theme.⁸

We have already referred to the chapel marvelous in the Outline. This corresponds to the temple of the god or goddess situated near a sacred spring in ancient times, later becoming the Chapel of Morgain, or Perilous Chapel, with its peculiar characteristics.⁹

The perron or rain-stone¹⁰ made of a perforated emerald slab resting on four rubies finds its parallel in the rain-making heliotrope of mediaeval lapidaries.¹¹

The sudden supernatural storm has a parallel in Wauchier

¹Cf. G. Paris, Rom., II, 481 ff., Schofield, HSN, V, 234, n. 1.

²Cf. HSN, VIII, 141.

³See J. Bächtold, Der Lanzelet des Ulrich von Zatzikhoven (Frauenfeld, 1870), p. 29. In Gaucher's continuation of the Perceval, the parallel object is a "table ... d'arain ovree" with a hammer suspended by a silver chain; see HSN, VIII, 141 f.

⁴Vol. II, pp. 163 ff., 255 f.

⁵Aeneid vi. 185 ff.

⁶Cf. Plin. nat. hist. 16. 251 (cited by A. B. Cook, "The European Sky-God," Folklore, XVIII [1907], p. 26).

⁷Cf. J. Herbillon, Les Cultes de Patras (Baltimore, 1929), pp. 28 f.

⁸Cf. Lewis' discussion of the gong at Dodona in connection with the Lanzelet and Yvain, op. cit., pp. 77, 208.

⁹See Perlesvaus, II, 280, 306 ff. Cf. note to vs. 393 in Outline.

¹⁰Cf. Nitze, MP, VII, 149, and note, Rom., XXXVIII, 68.

¹¹See Perlesvaus, II, 257, Novellino, ed. cit., p. 6, n. 8.

and the Perlesvaus.¹ Brown finds this motive in the Fled Bricend, the Imrama, the Brandan legend, Wigalois, Lanzelet, Papegau, The Turk and Gawain, and elsewhere.² The sudden supernatural establishment of peace, emphasized by the singing birds covering the tree has parallels in Celtic story derived from descriptions of the Earthly Paradise.³ Taking the birds to be symbolic of the souls of the blessed, as Brown does, the tree and fountain naturally become symbols of Eternal Life in the Other-world. The fact that the birds' songs all differ from each other reminds one of Dante's conception of Paradise.⁴

The sudden appearance of the mysterious champion or defender of the fountain is paralleled by the Grugach in the later Gilla Dacker,⁵ by Graysteele in The History of Sir Eger, by Valerin in the Lanzelet, by Gazozein in Diu Crone, by the knight of the ford in the Lai de l'Espine.⁶ But all these characters are possibly based on Esclados. Looking back farther, we find dragon defenders of fountains and sacred trees. Thus, Cadmus loses several of his followers who approach a spring near a grove guarded by a dragon: no mortal was to drink there; the inhabitants of the land had avoided the spot for the space of a century. In the Jason story a dragon guards the golden fleece. It would seem that the original defender of a spring or grove was a wicked or fierce being--and that the progeny of Red Knights, magicians and defenders of perilous places, may have derived from such a concept.

In Chrétien's story we notice that two time elements are

¹Vol. II, 102 f.

²Cf. PMLA, XX, 677, n. 8. See an additional striking analogue in G. Basile, Il Pentamerone, ed. Croce (Napoli, 1891), I, 119: "La Cerva Fatata."

³Cf. E. Kölbing, "Kristian von Troyes Ivain und die Brandanuslegendem," Zeitschrift für vergleichende Literaturgeschichte, N.S., XI (1897), 440 ff.; Brown, HSN, VIII, 84, n. 2. The "Singing Tree" in the Arabian Nights is a neglected parallel.

⁴

Diverse voci fanno dolci note;
così diversi scanni in nostra vita
rendon dolce armonia tra queste ruote.

--Par. vi. 124

⁵Brown, HSN, VIII, 103 ff.

⁶Laura A. Hibbard, Mediaeval Romance in England (New York, 1924), pp. 316 f.

stressed: the noon hour¹ and the midsummer feast of St. John.² Knights arriving at fountains around noontide are of common occurrence in mediaeval romance.³

This feature also is probably an essential part of the marvel story. It was noon when Proserpine was taken away by Pluto.⁴ Graysteele's strength, like Gawain's, increased from midnight until noon and then waned.⁵ In the Other-world tale of Yonec, the strange knight dies at noon in his enchanted town.⁶ St. John the Baptist, according to legend, died at noon.⁷

The second time element stressed by Chrétien, St. John's Eve, occurs in many other marvel stories of Mediaeval Romance.⁸ This may be explained by the fact that the feast of the Saint replaced the midsummer festival of Diana⁹ and other pagan feasts, which corresponded to the Celtic first week of November,¹⁰ and the German Walpurgisnacht, as a time of mysterious happenings.

The importance of the feast of St. John the Baptist in the Middle Ages¹¹ and the association of this Saint with Mediaeval

¹Vs. 411. Cf. MP, III, 274 f. ²Vs. 669. Cf. ibid.

³Cf. e.g., Pulzella Gaia, II, st. 62, Perlesvaus, II, 255, Orlando Furioso, XXIII, sts. 97 ff. Cf. P. Paris, op. cit., V, 141 f., for midi in connection with an adventure--and a fountain.

⁴Cf. Tanglewood Tales, "The Pomegranate Seeds."

⁵Hibbard, op. cit., p. 315. This ebb and flow of the champions' strength may have a connection with the boiling of the spring in Broceliande and the intermittent flow of the spring at Dodona. Cf. Lewis, op. cit., p. 32.

⁶Vs. 407. ⁷Perlesvaus, II, 256.

⁸See MP, VII, 160 f., 163, P. Paris, op. cit., II, 180, Lanval, vs. 221, Lai de l'Epine, vss. 165, 188-96, Eledus et Serene, vss. 4055, 4098, 6248. Robert of Cisyle (Hibbard, p. 60), Paton, Prophecies, p. 216.

⁹Cf. Käthe Müller Lisowski, "La légende de St. Jean dans la tradition irlandaise et le Druide Mog Ruith," Etudes celtiques, III (1938), 57 ff.; Ciacerl, op. cit., 56 f.

¹⁰Cross, Unpublished Analogues, pp. 29 ff., 36 ff., and 47.

¹¹See Guéranger, L'Année liturgique (Paris, 1900-4), XII, 303 ff., for an interesting account of festivities and devotion for this Saint.

Romance¹ make it seem possible that some fountain story connected with the beheading of St. John the Baptist might underly the Yvain. The Perlesvaus conserves a legend of the search for the sword by which he was beheaded.² The fact that this sword turns bloody at noon, the hour when, according to legend, the Saint was beheaded--and then becomes green as an emerald, seems to link the second time element to the first discussed above--and the sword episode to Chrétien's fountain episode.

If Esclados can be likened to the dragon guardian of a sacred spring and grove, Yvain can be likened to the dragon slayer. He is essentially the good and courteous knight.³ His Geoffrey-given name, Eventus,⁴ may be a reminiscence of the ancient Roman vegetation god Bonus Eventus,⁵ or possibly, as Rhys thinks, may derive ultimately from Esus, the Gallic divinity corresponding to Silvanus.⁶ Schmidt claims that Yvain was John of the Lion, the son of the emperor Maximian;⁷ the hero of the Octavian story may be the legendary evolution of some such historical figure.

Lunete may be compared to Dido's sister, Anna,⁸ to Liban,

¹Cf. Lisowski, op. cit., 46-70. For an English version of the story of the beheading of John the Baptist by Mog Ruith, see A. M. Searre, Eriu, IV (1910), 173-81, and compare G. Pitre, Fiabe, novelle e racconti popolari siciliani (Palermo, 1875), I, 73, n. 4, II, 400.

²Vol. II, 246, 250, 256, 258, 262. Cf. H. L. Robinson, "The Sword of Saint John the Baptist in the Perlesvaus," MLN, LI (1936), 25-7.

³Cf. A. Hopkins, op. cit., pp. 99 f. See Tavola Ritonda, III, 390, 411, 517, 530, 542, where Yvain is depicted as a trustworthy and faithful knight.

⁴HRB, X, 1.

⁵Cf. Herbillon, op. cit., p. 166: a Roman coin representing "Bonus Eventus debout ... tenant de sa main droite des épis, et la gauche ouverte et pendante," was found at Patras. Compare the fact that Geoffrey's Eventus ruled over Albania. On Bonus Eventus, see farther Cairo, op. cit., s.v. spica.

⁶Cf. Nitze, MP, VII, 162, n. 2.

⁷"Der die italienische Heldengedichte," p. 61 (cited by Holland, op. cit., p. 156, n. 1).

⁸F. E. Sawyer, "Some of the Latin Sources of Yvain," RS, XIV (1923), 286 ff.

sister of Fand,¹ to Ariadne who helps Theseus overcome the Minotaur.² She assists Yvain along two distinct lines: (1) in escaping the consequences of having killed the lord of the town, (2) in winning the Lady of the Fountain and regaining her favor, when forfeited. She does all this, as she herself states, more for her lady's good than for Yvain,³ thus showing that Yvain as protector of the fountain is more necessary to the Lady of the Fountain than the lady to him. Lunete, then, fits into the role of Egeria, nymph of the spring at Nemi, sub-goddess and helper of Diana.⁴ Transformed by time, like her mistress, she becomes the fairy helper of the Fairy Queen.

Laudine occupies the position of Dido, or Fand, or Undine,⁵ or Diana, or Cybele, or Iblis in Lanzelet,⁶ or one of the two powerful sisters Morgain le fée and the Lady of the Lake.⁷ She is the picture of a powerful lady, combining elements of the goddess,⁸ of the fairy mistress,⁹ and of the mediaeval chatelaine, who married shortly after her husband's death in order to protect her lands.¹⁰

Her outstanding characteristic, however, is that of being the Lady of the Fountain, in other words, of being a water-goddess.

¹Brown, HSN, VIII, 139, n. 2.

²Cf. Lewis, op. cit., pp. 187 f. Ariadne, like Lunete, offers Theseus his freedom, which he refuses, as Yvain does. She leads him by the hand as Lunete does Yvain.

³Vss. 3655 ff. ⁴Cf. Zenker, op. cit., 97 ff.

⁵Fand resembles Undine according to John Rhys, Studies in the Arthurian Legend (Oxford, 1891), p. 164.

⁶Cf. Mitze, MP, III, VII, Settegast, loc. cit. Iblis might be traced back to the Sicilian goddess Hyblea, on whom see Giaceri, op. cit., 15 ff. Cf. S. Singer, Aufsätze und Vorträge (Tübingen, 1912), 144 ff.

⁷As Paton, Fairy Mythology, p. 239, and Settegast, op. cit., p. 32, affirm, both Diana and Cybele became identified in popular folk story with the Fairy Queen, the Lady of the Lake, or Morgain.

⁸Cf. vs. 2367.

⁹Numerous analogues have been collected by scholars.

¹⁰This motif is not strictly mediaeval, since it may be traced back to the Aeneid, IV, 39 ff.

This trait links her to the Fairy Queen and Lady of the Lake, making her resemble "la Dama del Lago" in Pulzella Gaia,¹ "la donna Aquilina" in Liombruno,² Niniane in the Merlin story, and the fairy mistress in various other tales.

The magic rings used in Yvain accentuate the underlying fairy theme. The ring of Lunete harks back to the ring of Gyges.³ The ring Laudine gives to Yvain represents the fairy-gift motif.⁴ A second element is discernible in Laudine's ring: it is a ring of remembrance, resembling the ring Rinnhild gives Horn.⁵

Yvain's madness and life in the forest can be compared to that of Cu Chulainn, of Tristan, and of Orlando. The madness of the two latter, like that of Yvain, centers around a fountain: Tristan troubles a spring under a pine-tree in order to signal his lady to come and meet him, and when he has lost his mind thinking she is unfaithful to him, his favorite haunt is a certain fountain; Orlando disturbs a spring (which resembles the spring of

¹Cf. Levi ed., II, sts. 94 f. Cf. 62 ff., where the lady depicted seems to be a doublet of "la Dama del Lago" and resembles Laudine in her sudden change of attitude after Galvano has won her hundred knights. The lady's custom of clothing herself and her maidens in red and green has a parallel in Sir Degare, vss. 765 ff.: cf. Cross, LP, XII, 595, n. 3, for an extensive list of references on the motif. Both instances recall Diana with her escort of maiden-huntresses. See, further, La Tavola Ritonda, 415 ff., on the deceptive tactics of the Lady of the Lake.

²Cf. Ahlström, Melanges Wahlund (Macon, 1896), p. 298, n.: "Ce conte ... rappelle beaucoup Graelent et Lanval, mais il a même des traits plus anciens. Les noms Donna Aquilina (-la dame de l'eau) et Liombruno (apparemment fait de Lion) révèlent suffisamment sa relation intime avec nos lais."

³Cicero De Officiis 3, 19, 78. See K. F. Smith, "The Tale of Gyges and the King of Lydia," Am. Journ. of Phil., XXIII (1903), 261 ff., esp. 267, 268, n. 2. Cf. Villemarque, loc. cit., Brown, HSN, VIII, 22, Mitze, LP, VII, 161, and n. 3.

⁴In Bel Gherardino, I, 35 (Levi ed.), the hero receives from the fairy a glove which will give him anything he wishes, but in order to be efficacious it must be revealed to no one. In Pulzella Gaia, I, 19, the hero receives a ring which will obtain all for him, as long as he does not reveal his mistress. In Liombruno, I, 23, the ring situation is analogous plus the time condition--a year (cf. V. Imbriani's version in La Novellaia fiorentina [Livorno, 1877], p. 444, where this ring is a giving ring when rubbed, like Aladdin's ring and lamp). In Gismirante, II, 52, a magic ring makes the hero see the entrance to a castle where a magician keeps forty-three captive ladies. In Lanval, vs. 135 the hero receives a gift that will grant him all the riches he desires, but he must not reveal his love for the fairy mistress.

⁵Cf. Hibbard, op. cit., p. 98. See Horn, vss. 571 ff., 613 f.

Diana with its graceful arc and grassy bank) and finally uproots a neighboring pine; Yvain, as we know, troubles the spring under the pine in order to force his lady to accept him again. The link uniting these accounts seems to be close.¹

Yvain's lion, of which so much has been said, is both a helping and a guiding animal. It appears to Yvain as a marvel; that is, in conjunction with, and in opposition to a fiery serpent, affording the knight a choice between the symbol of noble valor and that of base treason.² Once preferred to the serpent, it guides Yvain back to the spring, meanwhile helping him in his adventures. This beast has, besides the characteristics of the grateful lion of Androcles, those of the guiding animal, like that in the Tochmarc Emire, which may be traced as far back as the Cadmus story and is important as the supernatural indicator of a predestined goal.³ It resembles the lion of Octavian, identified with the lion of Saint Mark. The Octavian legend, together with the Golfier incident, point to the symbolic meaning this beast must have had in Chrétien's thought, according to the spirit of his day.⁴

The sources or analogues having most points in common with the Yvain are, it appears, the myths of the Arician Diana, of the Dodonaean Zeus and of a folk-lorized Cybele,⁵ the legends of Theseus, of Cadmus, the Odessey or Other-world journey, the Celtic fairy-mistress or fairy-knight tale,⁶ the Arabian marvel story,⁷

¹Cf. Cross and Slover, *op. cit.*, p. 197, Novellino, ed. cit., p. 99, Tavola Ritonda, p. 254, Orlando Furioso, XXIII, sts. 97 ff., T. Bulfinch, The Age of Fable (Philadelphia, 1898). pp. 45 f., Rajna, Le Fonti dell'Orlando Furioso, pp. 342 ff.

²Cf. A. G. Brodeur, "The Grateful Lion," PMLA, XXXIX (1924), pp. 493, 498, 509 ff.

³Bulfinch, *op. cit.*, p. 113.

⁴See Reali di Francia, I, 462 ff., esp. 470, 474, II(2), 188, 200 ff., 214-25. Cf. discussion below.

⁵The type is well illustrated in Imbriani's version of Liombruno, *loc. cit.*, pp. 440 ff. Speaking of the two lions guarding the entrance to the fairy-mistress' abode, Imbriani says: "Questi leoni ricordan Cibeles." (P. 473, n. 10.)

⁶This type is illustrated by Marie's lai of Yonec.

⁷Cf. "The Talking Bird, the Singing Tree and the Golden Water." In this same tale occur the following motifs: the summoning to an Other-world journey, the marvelous tree, the marvelous fountain, tokens of remembrance, successive adventurers, guiding and warning figures, pouring water on stone connected with magic spells. Two Sicilian versions of this story (Pitré, Fiabe Siciliane, I, 330), give the names of Sole, Luna, Stilla d'oru and Stilla Diana to the protagonists.

the St. John legend, the Octavian story.

All these elements seem to be united in Chrétien's poem. In order to be able to evaluate them according to their importance, we must try to uncover the sens of Chrétien's work, an enterprise which we reserve for the following chapter.

